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## The Minstrel's Curse.

Translated from UNLAND by C. T. BROOKS.

There stood, in long-gone ages, a castle tall and grand;  
Blue ocean caught its glances o'er many a league of land;

Fair, fragrant gardens round it, hung like a garland bright,  
Within leaped up fresh fountains in rainbow-tinted light.

There sate a haughty monarch, for lands and wars renowned;

All pale and dark and cloudy sate he, the throned and crowned;

For what he thinks is terror; his looks they bode no good.  
And what he speaks is daggers, and what he writes is blood.

Two minstrels to this castle came once, a noble pair:  
The one, his locks were golden—the other grey of hair;  
With harp in hand the old man, a stately steed he rode—  
The blooming youth beside him with step elastic strode.

The old man spake his comrade: 'Be ready now, my son!

Think o'er our deepest music, sound out the fullest tone;

Each thrill of pleasure summon, and sorrow's piercing smart!

To-day must break, or never, this proud king's flinty heart.'

The minstrel's twain have entered the lofty pillared hall;  
The monarch and his consort sit high enthroned o'er all:  
The King, in dreadful splendor, like Moody North-lights gleamed;

The Queen, benign and tender, like the full May moon beamed.

The old man struck the harp-strings,—he swept them wondrous well,

And richer still and richer, came sounding up the swell;  
Then forth with heavenly clearness the young man's voice it streamed,—

The old man's, wildly blending, a ghostly choral seemed.

Of love and spring they chanted, and golden days of bliss,

Of freedom and of manhood, of truth and holiness;

They sang of all the tenderness to which man's bosom thrills,—

They sang of all the nobleness which man's brave bosom fills.

In all that throng of courtlings no jest is thought of now;

The king's defiant warriors, before their God they bow;

The queen, with tears of rapture, her mournful joy confessed,

And threw before the minstrel the rose that decked her breast.

'Ye have seduced my people; ensnare ye now my bride?'

His frame with fury shaking, the monarch fiercely cried;  
Then at the young man's bosom his flashing blade he flung,—

Where gushed that golden music, the spouting heart's-bleed springs.

Like dust before the tempest, is fled that listening swarm;

The groaning youth expires upon his master's arm:

He wraps him in his mantle, then sets him, stiff and straight,

Upon the horse, and leads him out through the castle gate.

Before the lofty gateway, the hoary bard turned round,  
His harp on high he lifted,—that harp of sweetest sound,—

Back from a marble column the precious fragments fly,  
Then peals through court and garden this wild and dismal cry:

'Woe, woe on you, proud chambers! sweet sound no more shall ring,

For ever, through your spaces, of voice or tuneful string;

No! only sighs and groanings, and shuddering slave-steps creep,

Till Heaven's just vengeance leaves you a waste, unsightly heap.

'Woe, woe on you, fair gardens, fragrant in May-light's glow!

This dead, distorted visage to you I here do show,

That, seeing, ye may wither, your fountains all grow dry,

That ye, in coming ages, a stony waste may lie.

'Woe, woe on thee, foul murderer; thou curse of minstrelsy!

Vain all thy strife for garlands of bloody fame shall be;

Thy name shall be forgotten, in endless night shall die,  
Like a last groan expiring, in a black and empty sky!'

The grey old bard hath ended, the Heavens have heard his cry;

The lofty walls are prostrate, the halls in ruins lie,  
Save one tall column, telling what splendor took its flight,

And this, already tottering, may crumble down to-night.

All round, for fragrant gardens, is now a barren land;

No tree gives shade, no fountain comes gushing through the sand;

No song, no book of heroes the monarch's name rehearse;

Extinguished and forgotten! that is the minstrel's curse!

## Haydn with the Esterhazys.

(Translated for this Journal from the new Biography of Haydn, by C. F. Pont. Berlin, 1875.)

(Continued from Page 235.)

On the 18th of March 1763 Prince Paul Anton died. In the want of a natural heir he was succeeded by his brother Nicolas Joseph (commonly called by the first name only). This prince, to whom, on account of his love for pomp and splendor, like Lorenzo di Medici, they gave the title of "the Magnificent," was born Dec. 18, 1714, and married in March 1737 to the baroness Marie Elisabeth, daughter of the Count of the Empire Ferdinand von Weisenwolf. Haydn officiated nearly thirty years under Nicolas, who was to him the most sympathetic of the four princes whom he served in the course of almost half a century. To him therefore we have to give particular attention.

Prince Nicolas, who received the Marshal's staff under Maria Theresa in the year 1770, was a passionate friend of art and science in almost all departments. Magnanimity, goodness of heart and benevolence were the most prominent traits of his character. Even if we did not find these excellencies confirmed by his actions, we should form a liking for him in his portrait, which represents him so attractively in the uniform of his infantry regiment, decked with the Commander's cross of the order of Maria Theresa and with the order of the Golden Fleece, as a man of elegant shape and noble bearing, of fresh complexion, and with a friendly, mild expression in his finely cut features. The Prince's appearance at court festivities was splendid; the wealth of jewels with which his uniform was covered, became proverbial. But his visits to Vienna grew year by year less frequent; it was positively hateful to him to abide there. Hastily and often unexpectedly he left the city and withdrew to one of his palaces, by preference to Esterhaz, where he lived for Art, and for recreation followed hunting and fishing.

His Kapelle found in him an upright master, ever ready for its support. During his whole reign the protocols, commonly beginning with the motto: "Gott mit uns!" form a continued chain of acceptances or grants of money and of goods; seldom is a refusal found. Yet the prince knew how to exercise severity when necessary, and punished even with arrest some members on account of neglect of duty or disrespectful conduct. But his kindness knew no lasting anger; the one punished was soon again the receiver of a gift. His personal interest in the musical productions was of essential influence on their excellence. Following up the efforts of his predecessors, he kept his Kapelle employed in regular full rehearsals, in the practice of chamber music, and soon also in the solution of dramatic problems. The prince himself was fond of playing the *baryton*, (a stringed instrument which has long been obsolete, being supplanted by the more practicable violoncello), for which Haydn wrote a series of compositions, and with which we shall make more intimate acquaintance further on.

Haydn's relation to this prince, who almost immediately on his accession raised his salary by half, and who near his death generously provided the master with a pension, was hearty and unclouded. The prince gave his Kapellmeister repeated proofs of his satisfaction and his high appreciation; his sympathy encouraged him to greater and greater creations. Complaints, to be sure, now and then escaped from the master about his secluded life, and his longing eyes were still directed toward Italy; but a word, an occasional present, delicately made, quickly appeased him, and more firmly than before he held to his lord, with whom, as he himself said, he wished "to live and to die." And these words of the man still echoed in the breast of the greybeard, who in the last days of life with grateful heart thought of the "kind and magnanimous" Prince Nicolas.

Haydn was much envied by his brother Michael for this princely favor and quickening sympathy. "Give me texts (he often said) together with the animating hand, that rules over my brother, and I will not remain behind him."

The attempt has often been made to belittle the service rendered by the princely house to the spiritual and material welfare of Haydn; it has been said that Haydn was used up, that he spent his powers unprofitably, overloaded with tasks which far oftener bore the stamp of occasional works than they did of compositions of deeper intrinsic value; that through the seclusion of his life he had lost every standard wherewith to measure his talent, so that his position was rather a hindrance than a help to him. There is some truth in this and it is to be lamented. But still we have to thank the princely house, that it offered to the master a congenial sphere of activity, and that too at a time when his name was as yet by no means

known. The shadowy sides alluded to also offered their advantages. This very seclusion contributed to the master's originality. In spite of that, he was no stranger to new appearances in his art; they found their way to Hungary, or he became acquainted with them in his visits to Vienna. To no other Kapellmeister did his orchestra at all hours stand so at his absolute command, to try over the compositions just completed and make sure of their effect. Haydn himself was far from wishing to attribute an importance to every work; what he deemed of worth, found its way to remote countries. It is an entirely false idea, repeatedly expressed even in these most recent days, that his journey to London was what first drew the world's attention to him. On the contrary Haydn's name was everywhere known and prized already between 1770 and 1780. On all sides commissions came to him from publishers, and it was he who prescribed the conditions. He could not speak indeed of superfluity, but with a wife more economical his pecuniary condition would have been more and more satisfactory. Where was there a prince, like Nicolas, to build a house for Mozart, held by Haydn in such high honor, and relieve him from the pitiful necessity of giving lessons? Haydn himself was contented with his outward position; and, although his own expression about it belongs more to the time which he afterwards spent principally in Esterhaz, yet it is equally applicable to the years he lived in Eisenstadt and to his position generally. He writes to Griesinger: "My prince was contented with all my labors, I received applause, I could as chief of an orchestra make experiments, observe what brings out the impression and what weakens it, and so keep improving, adding, cutting, daring; I was separated from the world; no one was near to lead me out of my way and plague me, and so I had to be original."

Long after Haydn's name had become world-famous, he was so little dazzled by the honors he enjoyed, that in his personal intercourse with the princes and the highest nobility he always kept a certain limit. On this point too he expressed himself to Griesinger: "I have been in the company of emperors, kings and many great lords, and have heard many a flattering thing from them; but on a familiar footing with such persons I will not live, and I prefer to keep with people of my station." Haydn has been called, quite recently, "a prince's servant." This appellation is unjust; if we are to understand by it a creature who knows only how to cringe before his superior, Haydn was the very opposite. He was very well aware of his own worth, and did not need to humble himself in his intercourse with those high in place. From numerous examples, in disproof of the odiousness of the above quoted expression, I make use here of a single anecdote out of Haydn's later life, which was related by several of his fellow members of the Kapelle, since dead. In a general rehearsal, at which Prince Nicolas (the one who succeeded to the reign in 1794) was present, he made some fault-finding remarks. Haydn was excited and replied: "Your Princely Highness! to understand this, is my affair." Whereupon the prince got up and, casting an ungracious look upon his Kapellmeister, left the hall, to

the terror of the musicians, who all clung with enthusiastic love to Haydn.

The condition of the princely Kapelle, at the time when Haydn took it, was anything but important. When Carpani speaks of a "grand" or a "select and numerous orchestra," he has before his eyes the later and most brilliant period of the Chapel. On Haydn's advent it numbered three violinists, one 'cellist and one contrabassist; the wind players were transferred from the field music. The Choir (if so it could be called with such small numbers) was composed of 2 Sopranos, 1 Alto, 2 Tenors and 1 Bass. These (with one exception) also formed the Church choir, which had for accompaniment, besides the organ, only 2 violins, 1 violoncello and 1 bass. During Haydn's first month several "new musici" were taken in: 2 oboists and 2 fagottists, and soon afterwards 1 flutist and 2 French-hornists; moreover one violinist and the only 'cellist were replaced by new members, and the chapel was increased by two more violin players.

The *Contract* with Paul Anton, before cited, was confirmed July 1, 1763 by Prince Nicolas, and now began a new epoch for the Kapelle; heretofore it had been limited almost exclusively to the church service and the table music; now larger orchestral, chamber and theatre music came to the foreground. . . . .

(To be Continued.)

### The Centennial Cantata.

MR. LANIER'S EXPLANATION AND DEFENSE.

To the Editor of *The Tribune*:

SIR: I ask space in your columns for the purpose of calling the attention of my brother artists in America to a field of inquiry whose results, though as yet partial, are so curious that I cannot but believe some logical account of them will be at once of genuine service to American art and of interest to your readers.

Probably there are not five English-speaking persons who have ever given an hour's systematic thought to the following question: What changes have been made in the relations of Poetry to Music by the prodigious modern development of the Orchestra?

It is probably known to most even of non-musical readers that the orchestra of to-day compares with the early orchestra much as a railway-train with a stage-coach. Many of the old instruments have been vastly improved; new ones have been invented; improved schools of *technique* have brought about that passages which would once have been intrusted only to solo artists are now written without hesitation for the ordinary orchestral player. This extension of orchestral constituents has been accompanied by a corresponding extension of the province of orchestral effects. To the modern musical composer, the human voice is simply an orchestral instrument; while on the other hand each orchestral instrument has become a genuine voice with its own peculiar role of expression. A composer, therefore, of the modern school in setting words to music will no longer, as of old, write a solo for the human voice with an accompaniment for the orchestra; but he will write for the orchestra proper, bringing prominently forward in his harmonization only those voices (whether human or merely instrumental) whose peculiar expressive powers appear to be required in order to interpret the conceptions of the poetic text.

Now, what purely intellectual conceptions (for clearly not all) are capable of such orchestral interpretation? This question is intended to leave wholly untouched the great province of emotional expression, in which this author believes the power of music to be supreme and unlimited. The inquiry, strictly stated, is now: What common ground exists to conventionally significant words and the unconventionally significant tones of the modern orchestra?

Before advancing to state some very unexpected principles which will result from this inquiry, it is

here necessary to observe that the attitude of American criticism toward a recent poem of the author's, known as the *Centennial Cantata*—an attitude varying between the extremes of enthusiastic admiration and of brutal abuse—has clearly revealed the circumstance that the fundamental question herein mooted has not even occurred to more than one or two either of those who blamed or those who praised, though it would seem that not only a discussion but some definite solution of that question must necessarily precede anything like an intelligent judgment of the poem.

It is necessary, also, to state one final consideration which makes it the plain duty of this author to begin that discussion in person. Much of his praise has come from the section in which he was born, and there is reason to suspect that it was based often on sectional pride rather than on any genuine recognition of those artistic theories of which his poem is—so far as he now knows—the first embodiment. Any triumph of this sort is cheap, because wrongfully based, and to an earnest artist is intolerably painful. Here is a situation which leaves me no resource except to make some systematic declaration of the principles underlying this matter, so that whatever praise or blame they deserve may be meted out to them rather than to the wholly immaterial matter of the locality of the author's birth.

I desire therefore, first, to propound these principles which appear to result from that new attitude of poetry toward music brought about by the modern extension of the orchestra; secondly, to verify these *a priori* deductions by facts *a posteriori*, that is to say, by examples of the precise sort of ideas which have been actually selected by the greatest masters of modern music for representation in tone; and, thirdly, having thus supported theory by fact, to call attention in the briefest manner to the minute particularity with which these principles are followed out in the poem alluded to.

In any poem offered by a poet to a modern musical composer, the central idea, as well as every important subordinate idea, should be drawn only from that class of intellectual conceptions which is capable of being adequately expressed by orchestral instruments. The possibility of such expression, emerging from the beautiful soul of Gluck, has come down to the modern artists strengthened by occasional holy sanctions from Schubert and Beethoven, by startling confirmations from Berlioz and Liszt and Saint-Saëns, and even by occasional recognitions from Meyerbeer (notably in his interpretation of a ghost with the bassoons), and from Rossini (as in the *William Tell* overture). Finally, the gigantic illustrations of Richard Wagner, while they refer more particularly to the interpretation of ideas by tones with the additional assistance of the stage properties—i. e., the musical drama—have nevertheless widened the province of orchestral effects to such a magnificent horizon that every modern musical composer, whether consciously Wagnerite or not, is necessarily surrounded with a new atmosphere which compels him to write for the whole orchestra, and not for the human voice as a solo instrument and for the orchestra as a subsidiary one. This principle (a) would therefore seem to be self-evident, inasmuch as every part of the text which does not conform to it is manifestly not available for the musical composer, and so much waste matter *quoad* music.

(b) Inasmuch as only general conceptions are capable of such interpretation, a poem for (say) a cantata should consist of one general idea, animating the whole; besides this, it should be composed of subordinate related ideas; each of these subordinate ideas should be the central idea of a separate stanza or movement; each stanza should be boldly contrasted in sentiment with its neighbor stanzas, in order to permit those broad outlines of tone-color which constitute the only means known to music for differentiating ideas and movements from each other; and finally, the separate central ideas of each of these subordinate stanzas, or movements, should not run into each other, but begin and end abruptly.

An attentive consideration of this principle (b) will go far toward effecting a complete reversal of the generally-received opinion that a poem for musical representation ought necessarily to be perfectly clear, smooth, and natural. For consider; without now having the space to detail an exhaustive list of such conceptions as can be reproduced in music, it is sufficient to say that those conceptions are necessarily always large, always general, always abruptly outlined when in juxtaposition. An illustration drawn from the art of painting will at once



make this plain. The illuminating power of music (if one may so express it) is, when compared with that of the non-musical inflections of the human voice in pronouncing words, about as moonlight when compared with sunlight. Now fancy that a capricious sovereign should order his court-painter to execute a picture which was to be looked at only by moonlight; what would be the artist's procedure? In the first place he would choose a mystical subject; for moonlight, with its vague and dreamy suggestions, would be favorable to its treatment. He would next select gigantic figures, for the same reason; and while these figures would have to be even harshly outlined in order to make them distinct, the painter would permit himself indefinite liberty as to the background and as to the spaces between separate figures, in order to fill these as far as possible with the same vague and dreamy subtleties appropriate to moonlight.

The poet, called on to write a cantata-text for music, is precisely in the position of a painter called on to paint a picture for moonlight; and the author desires that this illustration should be kept in mind when he comes to show presently how this parallel course has been followed.

(c.) When a poetic text is to be furnished for an orchestra in which the human voices greatly outnumber the instrumental voices, the words of the poem ought to be selected carefully with reference to such quality of tone as they will elicit when sung. For, example, when a language consists, as ours, mainly of the two classes of Saxon and Latin derivations; and when the nature of the orchestral effect desired is that of a big, manly, and yet restrained jubilation, I think the poem ought to be mainly of Saxon words, rather than the smoother-sounding Latin forms of our language. At any rate, I tried this experiment in the poem alluded to; and I shall presently have occasion to refer to the satisfactory result of it.

Having thus announced—let it here be said, with all disclaimer of dogma and with all the timidity which every pioneer should preserve—these meagre outlines of principles I come to the second part of my task, which is to verify them by inquiring what kind of ideas or poems have been selected by the greatest musical masters of modern times for orchestral representation.

The noblest work of Berlioz immediately occurs, in support of the position that a text for music should present gigantic figures, broadly outlined and even abruptly so sometimes, but giving backgrounds and spaces of vagueness which the artist leaves to the hearer's imagination to fill up; I mean the well-known "Opium-Dream of an Artist," when the first movement presents gigantic horrors surrounding the visions of the loved one, the second contrasts this with a ball room scene, the third this with a pastoral scene, the fourth this with the march of a doomed man to the scaffold, and so on. Passing from Berlioz to Liszt, I instance the latter's noble translation into music of Lamartine's Meditation upon Death.

This immediately suggests the very striking tone-picture which Saint-Saëns has made of a French verse describing a Dance of Skeletons; indeed, the first line of the verse itself is pure gibberish, being only "Zig, zig, zig."

As a final example, the author may mention that a short time ago, the Peabody Orchestra, a band of 40 musicians, at Baltimore, directed by Asger Hamerik, was requested by Dr. Hans von Bülow to play for him, as a personal favor, his own composition, called *Des Sängers Fluch* (The Minstrel's Curse), being a tone-translation of Uhland's poem of the same name. Late in an afternoon we accordingly met (the author was a member of that orchestra) in the hall of the Peabody Academy, no one being present besides Dr. Von Bülow, Mr. Hamerik, and the orchestra. Dr. Von Bülow mounted the stand and directed his own piece with electric fire, and of course with intelligent comprehension. During this highly advantageous rendition nothing could have been clearer than the justice of the principles which have been hereinbefore announced; for although Uhland's poem of the Minstrel's Curse is a connected narrative, yet in the tone-rendering it was perfectly apparent that all such parts of the poem as were (what I may call) merely connective tissue, were simply skipped over, and there emerged from the magnificent mass of tones only the large conceptions of the two minstrels, the King, the Queen, the farewell, the curse, and so on; and these were the points which the director accentuated in his leading of the band, practically leaving all else to his hearers' imaginations.

Without the space to multiply these examples,

the author now proceeds to the third and last part of this paper, which is an illustration from the Centennial Cantata itself of the manner in which the foregoing principles were carried out in that poem.

When the author received his very unexpected appointment from the Centennial Commission to write the text for a cantata which was to be interpreted by an orchestra of 150 instruments and a chorus of 800 voices, it immediately suggested itself to him that the principal matter upon which the citizens of the United States could legitimately felicitate themselves at this time was the fact that after a hundred years of the largest liberty ever enjoyed by mortals they had still a republic unimpaired. The idea, then, of the Triumph of the Republic over the opposing powers of nature and of man immediately suggested itself as logically proper to be the central idea of the poem; and inasmuch as the general idea of triumph over opposition is considered reproducible by well-known orchestral effects, it was made at once the logical and musical Refrain of the work, nature and man shouting several times, "No! thou shalt not be!" and the Land finally exclaiming in triumph, "I was, am, and I shall be." Thus was satisfied the principle above marked (a). In accordance with principle (b) the poem was constructed in eight different metred stanzas, each of which was informed by its own sentiment, and was differentiated from its neighbor by making that sentiment such as required strong musical contrasts as compared with the sentiment preceding or following it. For example, the first stanza of 10 lines was to be interpreted by sober, firm, and measured progressions of chords, representing a colossal figure in meditation. The next (Mayflower) stanza contrasted this with an *agitato* sea movement, rising gradually to a climax with the shouted Refrain, "No! it shall not be;" the next (Jamestown) movement contrasted this with a cold and ghostly tone-color, the author having filled the stanza with long e vowels in order to bring out a certain bassoon quality of tone from the human voices on the "thee, thee," "ye," and the like, and having made the stanza itself a gaunt and bony one in metre and form, to type the trials of the early colonists as they rose before the meditative eye of Columbia out of the weltering sea of the Past; the next (Tyranny) stanza contrasted this with a renewed, but different, fury of *agitato* movement, presenting to the musical composer a lot of ideas—religious and political oppression, war, error, terror, rage, crime, a windy night, voices of land and sea, and finally a clannish shout of the Refrain, "No! thou shalt not be," all of which were easily reproducible in tone by the resources of the modern orchestra; the next (Huguenot) stanza contrasted this with a rapid and somewhat stealthy movement of alternating hope and fear; the next brought its contrast of the outburst of Triumph in "I was; I am," etc.; the next offered an entire contrast in the Angel's song, which I wrote with the understanding that Mr. Whitney of Boston was to sing it; and finally this *basso solo* was contrasted by the unrestrained outburst of all the voices into the jubilation and welcome of the last stanza.

These separate characterizations were indicated upon the original copy of the form sent the musical composer by marginal notes affixed to each stanza; and the author cannot think it improper for him to avail himself of this occasion to acknowledge the intelligent comprehension with which Mr. Buck seized these ideas and the dramatic fire with which he embodied them in tone. Finally, to conclude these illustrations drawn from the Cantata—the author, desiring to experiment upon the quality of tone given out by choral voices when enunciating Saxon words, as compared with that from smoother Latin derivatives, wrote his poem almost entirely in the former. Disregarding their hardness in reading—the poem was to be sung, not read—he unhesitatingly discarded smooth Latin derivatives for the sake of Saxon ones, being all the more decided in this course by the logical propriety of it. The result was a complete vindication. The manner in which the short, sharp, vigorous Saxon words broke, rather than fell, from the lips of the chorus, and a certain suggestion of big manliness produced by the voices themselves in enunciating these abrupt vocabularies, will probably never be forgotten by any unprejudiced person who was in hearing of the chorus on the opening day of the International Exhibition.

In closing this paper, the author begs to remind the reader that all herein said of his cantata-text has reference solely to its technical adaptability to musical interpretation, and that when he had

thought out the principles herein announced, his task had but begun; for it still remained to evolve out of these materials anything possessing such unity as might entitle it to the name of poem. In point of fact, the course pursued was simply to saturate his mind with these ideas, and then wait for the poem to come.

Nor does the author desire it to be considered that he indorses all the claims of modern music so far as they profess to include the genuine reproduction of pure intellectual conceptions by orchestral tones. In the present stage of his thought, without daring to have a decided opinion either way, he simply awaits further evidence. But for the purposes of this cantata-text, inasmuch as it was to be put forth as representative—to the limit of its province—of the present state of American art, the author considered that the doctrines of what is unquestionably the predominant school of music ought to be recognized in all their fullness.

Which latter remark enables the author to close this paper by putting the following question:

Since, taking the meanest possible view of his cantata-text, it was at all events a faithful attempt to embody the status of poetry with regard to the most advanced musical thought of the time, made upon carefully-evolved laws and with clear artistic purposes, which is more worthy of his countrymen's acceptance, that or the far other endeavor of certain newspapers to belittle the largest anniversary celebration of our country by the treatment of one of its constituent features in a manner which evinced not only a profound unconsciousness of principles, even preliminary to the possibility of any right judgment in the matter, but also a more inexcusable disregard for the proprieties of a dignified occasion and for the laws of respectable behavior?

SIDNEY LANIER.

New York, May 19, 1876.

### Offenbach in New York.

The *Music Trade Review*, May 18, writes as follows of the musical Silenus, who is now giving, in New York, orchestral performances, without singers, of selections from his own madcap operas.

Messrs. Strakosch have dearly paid for their mistake in not calculating the difference between what was and what is; and we are excessively sorry to see that so courteous, so amiable, and so reliable a manager as Mr. Maurice Grau should have fallen into the error that, with next to nothing to offer, he would make an extraordinary attraction of Mr. Offenbach. We don't mean, and we do not wish, to be un courteous to a foreign guest, but we would ask Mr. Offenbach himself: Has he ever made five dollars in Europe as a conductor? What is there in his appearing as *chef d'orchestre* that should so much interest the American public as to justify the hope that they would flock with eagerness to see him, and pay one dollar admission to a concert which offers nothing worth paying that dollar? The curiosity of seeing him once satisfied, what enjoyment remains there for the evening?

Transferring your neighbor's dollar without his consent into your pocket is stealing, which, besides not being exactly moral, involves people engaged in that line of business in very many disagreeable consequences.

Transferring the dollar with your consent offers, in this case, very serious difficulties, because,

1st. The programme offered is composed of works monotonously like each other—no elevation, no interest, no variety of timbre, no color of light and shade; the same polkas and waltzes, full undoubtedly of melody, but of such superficial and unmeaning melody that it is tantamount to a conversation with a lady to whom you would say for half an hour, "How pretty you are!" There will be some light-headed, frivolous firts whose empty vanity such talk may satisfy; but are they worth talking to and how long will even they go on listening to nothing else but such superficial flattery?

2d. The orchestra which executes these compositions—a thousand times too good for it—is composed in so unpractical a manner for the purpose that it entirely misses its aim, and in certain parts of the garden is nearly inaudible. Strings in a damp garden where brass in quantities is wanted are a great, an unpardonable mistake.

3d. To compensate for all these shortcomings the people are desired to pay a dollar admission—for what? To see Mr. Offenbach lead. Mr. Offenbach may be called a great composer by certain reviewers, and may in conversation with a reporter speak very highly of his own "serious" compositions, and

may even by the champion donkey of the New York musical press be compared to Beethoven or Bach; those who know music and those who have common sense, and there are a goodly number in New York, will never place him as high as Johann Strauss. He has neither his originality nor his knowledge of orchestration, nor is he by any means comparable to him as a leader. He is the outgrowth of the governing demi-monde epoch of the Second Empire, the froth of tinsane, neither healthy nor nourishing.

A dollar has become an important sum in these hard times, and a "show"—the only thing which we can call this production of Mr. Offenbach—has become a mighty small affair. And thus it comes that the second performance already clearly demonstrated the mistake, and the garden was frightfully empty, though the manager's excellent taste had provided it with trees and plants, in themselves a worthy attraction.

The rainy weather may have had something to do with it; the "nonsense," however, to make Mr. Offenbach's music responsible for the indecency of the words and gestures which accompanied it on the stage is perhaps not so great; we even venture to say that if he led the *opéra-bouffe* in all its objectionable form he would have by far a greater audience, however deeply wounding to the feelings of Puritans this immoral tendency of the wicked world may be. But the chief cause lies in the circumstance that Offenbach's music has no intrinsic value beyond what we mentioned—melody of a very undistinguished kind, that it bears all in the same strain, and having become excessively popular from its connection with doubtful, albeit amusing subjects, spiced with still more doubtful though amusing action, it cannot stand on its own merits, and, deprived of the aid which appears objectionable to the one and desirable to the other, it does not take.

The American public have been educated and have learned to assign its proper value to such productions. Music written for the voice and for the stage must have some real body, like generous wine, to be attractive in simple instrumental repetition and arrangement; but that body is not to be found in these 2-4 and 3-8. The variety of timbre in Gilmore's orchestra, the variety of style and compositions, the power and adaptability of the band for the place in which they performed were as many practical advantages as the monotony of the same style of compositions, the tameness of the music, the impractical choice in composing the orchestra, prove disadvantageous in this instance. The so-called "serious compositions" of Offenbach, and the "masses" of which he spoke to a reporter, are failures, like everything he tried, not only in the really solemn or serious style of music, but whenever he only tried to go beyond musical farce. His "Bacouff" at the *Opéra Comique* was only the beginning of all the musical failures which attended his productions other than *opéra-bouffe*. Mlle. Aimée made the same mistake once here when she took it into her head in a Sunday concert to sing a "great air." She as well as her friend Offenbach ought to remember the proverb: *Sutor neutra eripidam*. We wished Mr. Offenbach, and particularly his sympathetic impresario, all possible success, but we doubt its possibility otherwise than in its proper sphere—the stage of *opéra-bouffe*.

### Bach and his Mass in B-minor.

[From the London Times.]

Two great Masses have for very many years been talked of among musicians and connoisseurs as embodying the *plus ultra* of art in a peculiar direction—that is to say, of art as applied to the highest form of Catholic worship. We need scarcely name J. S. Bach's Mass in B minor and Beethoven's Mass in D. These, in grandeur of conception and proportions, variety of expression and elaborate development, confessedly excelled all previous and subsequent manifestations of the kind. In vastness of outline, as well as in difficulty of execution, they were equally apart from other things. We all know what obstacles stood, for a lengthened period, in the way of the full understanding of Beethoven's grand inspiration. Even now, for evident reasons, it enjoys but small chance of becoming as generally acceptable, not to say popular, as other works of the master; but it has certainly enjoyed more frequent and better chances of becoming known than the "High Mass" of his illustrious predecessor; and many who had only heard of the latter could, at all events, boast some kind of acquaintance with the former. The two productions, in almost every-

thing save earnest purpose and independence of will, differ as widely from each other as the two musicians to whom the world is indebted for their existence. And this is not so much on account of the ninety years, there or thereabout, which separate the dates of their production, as of the entire dissimilarity between the ways in which the two men lived for themselves and worked for their art. Beethoven, though in some respects a kind of voluntary recluse, lived in a populous city, and was in frequent intercourse with the people of mark who inhabited it, many of these being his constant friends and patrons. He was also unmarried and childless. Bach, on the contrary, was a sort of patriarch. The father of a numerous family, he occupied himself in the various places where from time to time he resided, almost unceasingly with music. The number of works he composed is astonishing, and would be otherwise inexplicable, more especially taking into consideration their quality as well as their quantity. For how long a period the major part of them remained unknown, except to inquiring collectors here and there, need not be told. One after another, however, enthusiastic admirers sprang up, who, like our own Samuel Wesley the elder, and, later, Mendelssohn, at Berlin, busied themselves with the Leipzig Cantor, eloquently preached his cause, and made the promulgation of his music something like a religious duty. Aided zealously by other intelligent musicians, over whom they exercised an influence, they succeeded in making his name more and more widely known. Zelter had talked a great deal about Bach to Goethe, etc.; but his young pupil, Felix Mendelssohn-Bartholdy, after vanquishing no end of difficulties, got up for public performance the *Matthäus Passionmusik*, which for nearly a century had lain dead. Joseph Joachim and other enthusiasts followed in the wake of Mendelssohn, and continued their exertions as assiduously as they began them. By degrees the admiration of Bach spread far and wide, and editions of whatever of Bach's music could be obtained were multiplied with surprising rapidity. Now in Germany a Bach Society ("*Bach-genossenschaft*") has been for some years established, in which many learned and distinguished professors are employed bringing out and carefully editing volume after volume of his works, with the praiseworthy object of publishing all that can be found—printed or in manuscript, sacred or secular, vocal or instrumental—everything, in short, in an *édition de luxe*, which confers honor alike on its projectors and those who, with untiring diligence, are carrying out the scheme. Nor have our musicians and amateurs in England been idle in the matter. No one took a deeper interest in Bach's music than the late Sterndale Bennett, to whom we owe the first introduction of the *St. Matthew Passion* in this country. Others, like Mr. John Hullah, first to give us the splendid "Credo" from the B minor Mass, some quarter of a century ago, and Mr. Henry Leslie, who has labored earnestly at the Motets, deserve honorable mention; while Mr. Joseph Barnby has added, *inter alia*, the *St. John Passion* to the list. But the catalogue might be largely extended. In any case, Bach has penetrated both into our churches and our concert-rooms, and found in each a genuine welcome. His instrumental pieces for organ, pianoforte (*clavier*), viola, and even violoncello, his orchestral music, his concertos, etc., are becoming quite as familiar among us as their number is legion; the most eminent artists, foreign and native, to signalize any of whom especially by name would be invidious, delighting to play them upon all occasions. Our organists have time out of mind worshipped at Bach's shrine.

In a country where the name of Handel, Bach's most renowned contemporary (who, strange to say, never met Bach, although they were on several occasions as near to each other as Leipzig to Halle), has been for so protracted a period a household word, it was only natural that opportunities of making the works of the Thuringian giant better and better known should be seized upon with avidity; and this has been the case. Not only musicians, but amateurs (genuine amateurs), know their Bach, and can either refer to or exemplify him, as occasion may demand. The time seemed, then, ripe for the production, as nearly as possible in its integrity, of a work which those who had studied it spoke of as Bach's masterpiece. In fact, it should have been heard sooner. None the less credit, however, is due to the sixteen noblemen and gentlemen, the majority amateurs, who formed themselves into a committee for the purpose of getting up the public performance of the Mass in B minor in as complete a form, and with as much representative efficiency, as possible; and it is gratifying to record that their

expectations have been more than realized. The body of chorists, amateurs and musicians, organized by Mr. Otto Goldschmidt, was so carefully and diligently trained by that eminent professor, with the co-operation, if we are rightly informed, of his distinguished lady (who herself sits among the choristers), as to be able, when time came round, to meet all exigencies. An orchestra, too, was engaged, to fulfil what in Bach's great scores is always an important, often an arduous task, Bach's instrumentation being much more intricate than that of Handel, and, as a result, much more difficult to play. Competent solo performers were procured for the sake of the *obligato* accompaniments to some of the airs; while a quartet of singers no less expert was selected for the solo voice parts. Some curtailments in the Mass were considered requisite on account of its great length; additional accompaniments were thought advisable here and there (as, for instance, parts for violas and organs); and alterations in various passages of the orchestration were found inevitable, considering the difference between the formation and capacities of certain instruments in Bach's time when compared with our own. These modifications, however, and some others, are most discreetly contrived, more than one of the accepted German versions of the score having, we are apprised, been consulted by Mr. Goldschmidt. Thus all was done that could easily be done for the purpose; and Bach's great work (with the omissions and re-arrangements allowed for) has been given in its original shape before an English audience. The impression created at the first performance was unmistakable, and at the second, when St. James's Hall was literally crowded in every part, was even deeper.

Although little authentic information is to be obtained about the actual time at which the Mass was carried on by the author, or under what various circumstances he completed it, it suffices to know and feel that its effect as an entirety is sublime. All that can be accurately ascertained is that the two first parts—the "Kyrie" and the "Gloria"—were composed for Friedrich August II., of Saxony, in 1733. About the "Credo" and the other divisions we have yet to learn particulars, and shall know more, perhaps, about them when Herr Spitta supplies what is deficient in the catalogue of C. H. Bitter. But if ever there was coherent unity in a work, it is found in this B minor Mass. From the very beginning it takes firm hold, and never relaxes that hold until the end. Now and then occur some comparatively tame passages, to which we need not refer; they are, however, only short lived, and the power of the Colossus is immediately made manifest again. That the great musician could look back to the "Kyrie" and "Gloria" which he had vowed to his Catholic Sovereign, and not desire to go on with the work thus nobly commenced, would seem impossible; and the astonishing "Credo," which is the division next following, showed with what fervor he set about resuming his task. It is remarked by C. H. Bitter that the phrase to the words "Credo in unum Deum," led off by tenors, and answered by the other voices in succession, is the melody of one of the old Gregorian Church songs; and a similar though hardly so strict appropriation from the Roman Gradual is noticed by "G." in his programme of the Mass. They may or may not have been intended.

We are not now about to point out in detail the various numbers, 25 in all, into which the five great sections of the Mass—"Kyrie," "Gloria," "Credo," "Sanctus," and "Agnus Dei"—are subdivided; nor is it requisite to collate the sources whence Bach has derived some of the material for parts of the work in its completed form. What he borrowed for his immediate purpose he borrowed invariably from his own stores—not always the case, by the way, with Handel. Enough that the Mass in B minor is all that its most ardent admirers have pronounced; a masterpiece of form, science, and religious expression; a thing, not for a day, but for all time. Since it has at length been brought forward by amateurs, a sense of obligation will probably induce our musical societies to follow their example. The more we hear of such a work the better.

### Musical Correspondence.

CHICAGO, MAY 30.—The Beethoven Society closed its present season last Thursday evening with "Elijah" given in Plymouth church (for the sake of the organ accompaniment.) The chorus numbered about one hundred and fifty, and sang very fairly. The parts are not



perfectly balanced, the intonation was at times unsteady, and there was a general failure in extremes of shading, the *pp.* *f.* and *sfz.* being always insufficient. Nevertheless the results reached were creditable, and enjoyable. The principal solo parts were given by Miss Haskell, Mrs. O. K. Johnson, Mr. Dexter, and Mr. Carl Bergstein (Elijah). Miss Haskell has a pure, child-like voice, very good enunciation and intonation, but no oratorio school. The tenor (Mr. Dexter) also lacks oratorio experience, but got along very creditably—enough so to encourage him to earnest study. Mrs. Johnson, the alto, is an extremely enjoyable singer and made a great success with the audience. Mr. Bergstein has a large bass voice; he sang the same part in Cologne fifteen or twenty years ago. His style is broad and dignified and he showed himself the artist of the evening, in spite of occasional aberrations from the pitch, and a somewhat too German pronunciation of English. There was no orchestra. The organ had all the work to do. Mr. H. Clarence Eddy undertook this extremely ungrateful and difficult task and carried it through in a thoroughly artistic and masterly way. The organ itself lacked sufficient body of "eight-feet" tone, but it is pleasantly voiced and not wanting in resources, being the old eight-thousand dollar organ of Erben's to which Johnson has added some four thousand dollars' worth of reeds, compositions, pedal stops, new-voicing, etc.

The audience was very large and sat through patiently to the end. The performance as a whole was conscientious and successful; nevertheless without orchestra it is impossible to get a fair idea of the beauty of Mendelssohn's music, and unless I am much mistaken a large part of the audience found it rather tedious.

I might say a great deal about the work of the Beethoven Society. It is, as you know, directed by Mr. Carl Wolfsohn, a name long well known to the American musical public. The society is sustained by associate memberships at \$10 a year, each ticket admitting three persons to the concerts and two to the recitals. The society gives four concerts annually, about eight monthly "reunions" at which fine music is performed—chamber music, songs, pianoforte, etc.; and Mr. Wolfsohn gives ten piano recitals. As will readily be seen the educational value of the organization is very great. No society could have a more self-devoted, enthusiastic leader than Mr. Wolfsohn. In spite of this, however, the society has not met the prosperity it really deserved and I am about to point out what I think the real reasons, although to do so will perhaps give offense.

To begin with, then, Mr. Wolfsohn is not a good chorus director. Although a very accomplished musical scholar, and in every way competent to select a programme, he is not able to bring the chorus to a finely finished performance. His beat is not "magnetic," and his ear not exacting. At the same time he has to do with a body of singers many of whom know nothing of modulation and read music very slowly and indefinitely, if at all. Difficult passages have to be hammered into their heads with the piano, or they are dragged through the public performance by a few leading voices. In such a state of things a fine performance is possible only after thorough preliminary training in the elements of musical notation and chorus singing, or else only in consequence of very careful and enthusiastic study of the difficult parts by the poorer singers. The Beethoven society has not attempted the former, and the leader has not been able to fully accomplish the latter.

This would not so much matter, for good chorus conductors are very rare, there being perhaps scarcely a half dozen now in the country, (so that as a matter of course most choral societies are led by men who lack the peculiar genius for this kind of work), were it not that here we happen to have a conductor of this rarely gifted kind in the person of Mr. W. L. Tomlins of the Apollo Club—a gentleman who in point of musical attainment probably bears small comparison with Mr. Wolfsohn, and who shows no distinctive gift as a musical educator. But in the ability to bring a chorus to sing in time and with delicate light and shade and effective contrast, and especially in the power of getting the very best out of every singer, he has shown a talent of superior order. Were the Beethoven society only a chorus, there would therefore be an available road to perfection in a change of conductors, provided the change were in the right direction. But as I have already pointed out, the chorus is only one branch of a great plan for educating the musical taste of the public. The monthly reunions, and the piano-recitals have been among the most productive [if not absolutely the most productive] of all the musical forces at work here within the last three years. The reunions have presented a formidable list of the best trios, quartets, quintets, etc., of the classic school, as well as a great deal of Raff, Rubinstein, Liszt, etc. The piano recitals gave the first year all of the Beethoven sonatas; the second, a formidable list of Schumann's pianoforte works; and this year

a large part of Chopin's compositions. These have been attended by audiences of from two to five hundred people, who have listened enthusiastically and religiously—an audience amiable and appreciative almost to a fault. I have before expressed my opinion of Mr. Wolfsohn as a pianist. He has considerable technique, great enthusiasm, and plays sentimentally, in not a bad sense. His principal draw-back is nervousness, which sometimes leads him to play very badly. Take him in the "broad and the long" and he plays a great deal better than any one else in the city. The entire plan of the Beethoven Society is his, and it has been carried out with a great deal of success. To change leaders, if such a thing were thought of, would be to sacrifice the fundamental plan of the society. Still it is quite sure that the choral work must be brought to a higher standard if the approval of the press is to be secured. A higher standard cannot be reached without educating the rank and file of the chorus. If Mr. Wolfsohn, or the management, can hit on some plan of doing this, the Beethoven may yet become able to sing such choruses as those of "Elijah" with the precision, dramatic spirit, and refinement, such music requires. For them there is now no safe motto but "forward." Whither, we shall see.

In the matter of my report of Miss Benziger's effort [and great success, too] here, I ought to add what will probably be apparent to the lady herself if she will look over my remarks;—namely, that they were intended to be of general rather than particular application. It did not occur to me that a singer of sufficient reputation to be brought eight hundred miles as the bright particular star of a concert could be otherwise than amused at any opinions a country critic might venture on. Such selections are offered by leading singers everywhere, except in those communities where there happen to be musical critics bold enough to resent it. To what end has one the endowments of an artist, if he is only to repeat "O mio Fernando" *et id omne genus, ad nauseam*. It is precisely because it is the fashion to limit concert selections to some one or two songs that I commented so on her selections. While I freely admit the duty every singer owes her self-love and her bread and butter, to present herself before an audience in selections calculated to please and to show her art to the best advantage, I would have her remember the debt she owes to the improvement of the public taste, and for every time she publicly says "Good Devil," I would have her add, in equally clear enunciation, "Good Lord." I had the honor some years ago to make similar strictures on Parepa's selections, and should have been glad to have done the same for Titians had occasion offered. Meanwhile I still survive as

DER FREYSCHUETZ.

### Organ Music in New York.

NEW YORK, MAY 23.—The organ concerts at the Church of the Holy Trinity, under the direction of Mr. Samuel P. Warren, which have been held during the seasons of 1874-75 and 1875-76, came to a close last Wednesday;—the concerts having reached the sixty-first. The work and honor of sustaining these concerts and keeping them up to their high standard, fell almost exclusively upon Mr. Warren. His success in this respect has been most praiseworthy. Upon a comparison of programmes and their dates, we think you will find, that no organist in this country has done more for pure taste in organ compositions, nor shown greater enterprise in bringing out new works, particularly of the new school of German writers; nor have we ever heard selections rendered with a truer spirit to the works in hand. We subjoin the list of the works which Mr. Warren has played during the entire series. You will remark how full it is, and also that there is hardly a number to which the most fastidious taste could take exception.

The greater number of these works have not been attempted or played before in our City, and some have not been presented by any other organist here or elsewhere. Probably the greatest new work, with the notable exception perhaps of the Reubke Sonata in C minor, that has been brought out by Mr. Warren, is Liszt's colossal Fantasia and Fugue on the Choral: *Ad nos, ad salutarem undam*. The following description appeared on the programme when it was presented, and as it gives a good idea of the form of the work, we give it in full: "The Choral melody on which this composition is founded, is employed by Meyerbeer in his

opera *The Prophet*. Liszt has made a formidable work from it—unique in character (unless perhaps the Reubke in C minor, which it probably inspired, be placed on the same footing) as it is colossal in dimensions. It consists of three movements. The first—the Fantasia proper—opens with a Moderato leading into an Allegro. To this succeeds an Adagio, certain passages of which will be found suggestive of an episode in the "Dante" Symphony. A short transition (*Allegro deciso*) leads to the Fugue *Allegretto con moto*.—This is wrought out very elaborately after the free, bold, impetuous manner of the composer,—regardless of traditional form and treatment. The Choral, in full, massive harmony, appears at the end as a most appropriate and impressive climax."—Mr. Warren has given us three presentations of this work, and five also of the great Reubke Sonata, of which we have spoken in a former letter. The technicality of these works is not greater than the difficulty of bringing out their true meaning and ideas.

Among the many additional works which have been played by Mr. Warren only in our City, are the Adagio in A flat, and the Concert Piece in C minor, No. 3, by Thiele (both in manuscript), which were originally written for two performers, and arranged by Haupt of Berlin for one performer. The theme of the Adagio is beautiful, and the Concert Piece is fully as effective as any of Thiele's Concert works. Liszt's Prelude and Fugue on B-A-C-H, many of the felicitous but difficult arrangements by Best, Haupt's Fugue in G, Carl Plütt's works, Rheinberger's *Sonatas, etc.*, etc., have also been presented. The concert variations on *O Sanctissima* by Mr. J. H. Cornell of this City, are admirably written, their main charm consisting in the excellent harmonies which he has employed. The new Fantasia and Fugue by Professor F. L. Ritter of Po'keepsie, proved to be a work of the dramatic order, effective and original in treatment; and both of the movements are admirably worked up to a telling climax.

These recitals have been comparatively well attended; certainly they have been highly appreciated and enjoyed by the few; and they have proved of great value to those interested in the study of organ works, the number of such being larger than is generally supposed. J. A.

### MR. WARREN'S SELECTIONS (1874-5, and 1875-6.

ALBRECHTSBERGER. Fugue in B minor.  
ANCHER, F. Introduction and Concert Variations in E.  
BACH, J. S. Trio Sonata in E flat.

Trio Sonata in D minor.

" " " C.

Andante from Sonata in E minor.

Passacaglia.

Canzona, D minor.

Prelude and Fugue in G. (Book 2 No. 2).

" " " A. ( " 2 " 3).

Fantasia and Fugue in G minor. (Book 2 No. 4).

Prelude and Fugue in C minor. " 2 " 6).

" " " A minor. " 2 " 8).

" " " E minor. " 2 " 9).

" " " B minor. " 2 " 10).

" " " E flat. " 3 " 1).

" " " G minor. " 3 " 5).

Fantasia and Fugue in C minor. " 3 " 8).

Prelude in G major. " 6 " 11).

Fugue in G minor. " 4 " 7).

Fantasia in G. " 4 " 11).

Toccata in F. " 3 " 2).

Toccata and Fugue in D minor. " 4 " 4).

6 Choral Preludes.

BERNARDI, H. Fantasia in C minor. Op. 25.

BEST, W. T. Air and Variations in A.

Arrangements from:

Bach, Pastoral Symphony from "Christmas Oratorio."

Beethoven, "Hallelujah" (Mount of Olives).

" Andante and Variations from Septet.

" Adagio from Trio, op. 3.

Handel, "Harmonious Blacksmith" Variations.

Haydn, Andante, Quartet in F.

" "The Heavens are telling."

" Andante, Symphony in E flat.

" Andante from Symphony in D.

Mendelssohn, Canzonetta from op. 12.

Overture in C, op. 24.

Meyerbeer, Schiller March.

Moscheles, "Homage to Handel," op. 92.

Mozart, Motet in D. "Dona Tibi."

" Larghetto, Quartet in B flat.

" Andante, Symphony in E flat.

Romberg, Andante, Symphony in E flat.

- Schubert, Pensées musicales, op. 94, No. 2.  
Schumann, Finale from op. 52.  
"Pictures from the East," op. 66, No. 4.  
Spohr, Overture to "Last Judgment."  
"Adagio and Finale, Quartet in C."  
"Larghetto, Symphony in E flat."  
"Overture in D major, op. 15."  
"Overture to 'Jessonda.'"  
"Andantino from Symphony, 'Consecration of Sound.'"  
BUCK, DUDLEY. Impromptu pastorale, op. 27.  
CORNELL, J. H. Concert Variations on "O Sanctissima." Grand March.  
FINK, CHRISTIAN. Sonata in E flat, op. 6.  
FREACOBALDI, G. Passacaglia in B flat.  
GADE, N. W. 3 organ pieces op. 22, Nos. 1 and 2.  
GIBBONS, O. Prelude in G.  
GUILLMANT, A. March religieuse, op. 15.  
Prière op. 16.  
Fantasia in C minor, op. 17.  
Grand Chœur, op. 18.  
Allegro in F sharp minor, op. 18.  
Première Meditation in A, op. 20.  
Prelude, Theme, Variations and Finale, op. 24.  
HANDEL. Concerto No. 2 in B flat.  
Concerto No. 5 in F.  
Concerto No. 6 in B flat.  
Fugue in E minor.  
Overture to "Athalia." [arr. Hennig].  
HAUTP. A. Fugue in C. (Manuscript).  
Chopin, Etude in C sharp minor, op. 10, No. 4. [Ms.]  
HESSE, AD. Air and Variations in A flat, op. 34.  
Air and Variations in A, op. 47.  
Toccata in A flat, op. 84.  
Larghetto, Symphony, op. 64. [arr. Archer].  
HOPKINS, E. J. Andante grazioso in G.  
KIEL, FRIEDRICH. Fantasia in C sharp minor, op. 58, No. 1.  
KREBS, J. L. Prelude in A minor.  
Fantasia and Fugue in G.  
KUEHNSTEDT, FR. Fantasia Eroica, op. 29.  
Sonata in C, op. 38.  
LISZT, FRANZ. Prelude and Fugue on B-A-C-H.  
"Ave Maria" by Arcadelt of 16th century.  
"Ora pro nobis."  
Fantasia and Fugue on "Ad nos, ad salutem undam."  
Nicolaï, "Ein feste Burg" Overture.  
LUX, F. Fantasia de Concert "O Sanctissima."  
Morceaux de Concert, "Robin des bois."  
MACFARREN, G. A. Andante in G.  
MAILEY, A. Sonata in D minor, op. 1.  
MARTINI, PADRE. Gavotte in F.  
MENDELSSOHN. Preludes and Fugues, op. 37.  
Sonata in C minor, No. 2.  
Sonata in A major, No. 3.  
Sonata in D, No. 5.  
Allegretto from "Hymn of Praise" [arr. Dunstan].  
Andante from Symphony in A. [arr. Plato].  
MENKEL, G. Adagio in E, op. 35.  
Trio in F, op. 39, No. 1.  
Sonata No. 2, G minor, op. 42.  
Introduction and Variations on a theme of Beethoven, op. 45.  
Christmas Pastorale, op. 56.  
Sonata in C minor, No. 3, op. 80.  
MOZART. Fugue in C.  
PETRI, J. F. Fantasia in G minor.  
PIUTTI, CARL. Fantasia in Fugue form, No. 5, op. 1.  
Prelude in D, op. 2, No. 5.  
Hymn for Organ, op. 5.  
PROUT, E. Andante con moto, from Sonata, op. 4.  
REUBER, J. Sonata in C minor. [Psalm 94].  
RHEINBERGER, J. Fantasia Sonata, op. 68.  
Pastoral Sonata, op. 88.  
RICHTER, B. F. Fantasia and Fugue in A minor, op. 19.  
RITTER, A. G. Sonata in D minor, No. 1, op. 11.  
Sonata in E minor, op. 19.  
Sonata in A minor, op. 23.  
Sonata in A major, op. 31.  
RITTER, F. L. Fantasia and Fugue in B flat minor and major [Ms.].  
SAINT-SAËNS. Rhapsodie No. 1.  
SCHUMANN, R. Pieces in Canon form, op. 56, Nos. 4 & 5.  
Sketches for pedal piano, op. 58, Nos. 3 and 4.  
Fugue on B-A-C-H, op. 60, No. 6.  
SMART, HENRY. Andante grazioso in G.  
THIELE, L. Chromatic Fantasia and Fugue.  
Theme and Variations in A flat.  
Theme and Variations in C.  
Concert piece in C minor, No. 1.  
Concert piece in E flat minor, No. 2.  
Concert piece in C minor, No. 3. [Ms.]  
Fugue in D minor.  
Adagio in A flat. [Manuscript].  
THOMAS, G. AD. Concert Fantasia in E flat, op. 6.  
TOEFFER, J. G. Concert piece in F minor.  
Sonata in D minor.  
"Improvisation."  
TOUBS, BERNHOLD. Allegretto grazioso in D.  
VAN EYKEN. Sonata in D minor, No. 2, op. 15.  
Sonata in A minor, No. 3, op. 25.  
Variations on National Song of the Netherlands.  
VOLCKMAR, W. Adagio in A flat.  
MISCELLANEOUS ARRANGEMENTS.  
GOLDMARK. Overture to "Sakuntala."  
JENSEN. Bridal Song from Wedding Music [arr. S. P. W.] Manuscript.  
MENDELSSOHN. Overture, Nocturne and Scherzo from "Midsummer Night's Dream."  
MOZART. "Figaro" Overture.  
"Magic flute."  
SCHUMANN, CLARA. Romance in F.  
SCHUMANN, ROBT. Adagio Expressive from Symphony in C. [arr. Stainer].  
SPOHR. Rondoletto, op. 149.  
ULRICH, H. Adagio Sym. Triumphant, [arr. S. P. W.] Ms.  
VOGT, JOHANN. "Night Song."  
WAGNER, R. Lohengrin Introduction.  
Tannhäuser Overture [arr. S. P. W.] Ms.  
"Meistersinger"—Introduction to 3d Act.  
WEBER, C. M. "Jubilee," "Oberon" and "Euryanthe" Overtures.

PHILADELPHIA, MAY 28.] At present there is no musical attraction here of importance except the

Thomas orchestra, at the corner of Broad and Master Streets, on the grounds of the Forrest Mansion. A concert hall has been built, similar to the one in Central Park, New York. The Mansion is used for restaurant, etc. The attendance has been very small since the opening; but what it has lacked in quantity it has made up in quality. Visitors of high culture from other countries and from different sections of our own, members of the Cabinet, and of different branches of the government, together with a brilliant assemblage of ladies, compose the audiences.

The programmes, with the exception of the "Inauguration March" for which it is said Wagner received *five thousand dollars*—have been excellent. Why does Mr. Thomas perform this March at every concert? is a question asked repeatedly. At the bottom of the programme a note informs the reader that the march is published by — and is for sale in the Hall. If it is played nightly by the orchestra for the purpose of advertising it, and inducing the people who hear it to purchase copies of it, I think the publishers have made a mistake. The people who buy and who will buy "The Grand Centennial Inauguration March" are those who have never heard it. Gilmore's Band play at the Exposition buildings daily; in the morning at Machinery Hall, in the afternoon in the Main Hall. They close their engagement this month and are to be succeeded by Currier's Band from Cincinnati.

Quite a number of distinguished pianists are announced to play here during the season; among others, Miss Julia Rivé, Mr. S. B. Mills, Wm. Sherwood, Max Pinner, A. H. Pease, J. H. Bonawitz (who is now in Vienna), Emil Liebling (now in Berlin), Charles Jarvis, J. N. Pattison, L. E. Levassor, and Mr. Boscovitz. Of these, Mr. Boscovitz, Mr. Pattison, Mr. Jarvis, and Mr. Levassor are here; Mr. Boscovitz playing the Steinway piano, Mr. Jarvis the Chickering, Mr. Levassor the Decker Brothers, and Mr. Pattison the Weber. Miss Julia Rivé is engaged for a series of recitals to be given in the Hall of the Young Men's Christian Association, and she was to have opened on the 12th, but her serious illness caused a postponement. They will be given as soon as the lady's health will permit. All of the prominent (and some who are not prominent) piano and organ manufacturers are represented here, and the usual wire pulling has commenced. A laughable circumstance happened Wednesday evening; one of the exhibitors wished to satisfy himself how a Grand piano would sound out on the platform in the centre of the rotunda, where Gilmore's Band play. He applied for permission to place his instrument there after the close of the Exposition, which was granted. A rival maker, hearing of it, rushed off to the chief of the Bureau of Installation, saying that it was not just, and that all should have a chance to put their instruments out there. The chief told him "no objection would be made to any one who wished to place his piano on the platform." The manufacturer rushed off immediately, and brought his "Grand" and his performer, and notwithstanding the remonstrance of the other, placed his instrument on the platform by the side of his rival's and told his performer to commence. The first exhibitor closed his piano and retired. Very few foreign pianos are on Exhibition. Blüthner, of Leipzig, has a very fine Grand; all the rest are only mediocre. Erard of Paris have on Exhibition at the rooms of Messrs. Gould and Fischer, several fine instruments.

The fight among the piano and organ men promises to be very bitter; "War to the knife" has already been declared between the powerful piano manufacturers. C. H.

## Dwight's Journal of Music.

BOSTON, JUNE 10, 1876.

### Concerts.

May and early June belong to the song birds, with and without wings. Our vocal Clubs,—it is theirs by right to sing out the long concert season, and usher in the summer. The APOLLO CLUB sang in the great Music Hall before crowds of friends

twice in the last week of May. Their programme, the same for both evenings, May 3d and 26th, was as follows:—

1. Night on the Ocean\*.....Brambach
  2. Drinking Song\*.....Lux
  3. Serenade\*.....Appel
- Duet and Chorus.  
[The duet sung by Mr. Stickney and Mr. Loring.]  
4. Warder Song\*.....Raff  
Barytone Solo and Chorus.  
[The solo sung by Mr. J. F. Winch.]

1. Chorus of Dervishes—"Ruins of Athens." Beethoven  
[The piano setting of the orchestral accompaniment by M. Saint-Saëns.]
2. Evening Scene\*.....Debois
3. Italian Salad\*.....Genée  
Tenor Solo and Chorus.  
[The solo sung by Dr. Langmaid.]
4. Tenor Solo—"Adelaide".....Beethoven  
[Sung by Mr. W. J. Winch.]
5. Come in the Silent Night.....Petachke
6. The Almshouse.....Schubert  
Tenor Solo and Chorus.  
[The solo sung by Dr. Langmaid; English words by Mr. Sprague.]

The songs marked with an asterisk were translated for the club by Mr. Charles J. Sprague, and were sung on this occasion for the first time in this country.

We may truly say that we have never enjoyed an Apollo Concert quite so well as this one. It has long seemed as if they had about reached the last limit of attainable perfection in the balance and well blended beauty of their voices, and the nice, effective and expressive execution of whatever music they are wont to undertake. But this time they really pushed the limit farther back; the rich, full, manly, sweet ensemble of tone, the precision, force and delicacy of execution, the truth to every shade and contrast of sentiment, were more remarkable than ever. The selections, too, though still kept mostly within the rather exhausted and monotonous sphere of male past-songs, had uncommon freshness; some of them a beauty and ideal charm more and more rare in recent efforts to enrich a repertoire so narrow in its very nature. Mr. Sprague has been happy in his exploration after fresh material, as well as in his singable translations.

"Night on the Ocean" by Brambach is a piece of exquisitely soft and tranquil harmony, and was exquisitely sung; the "Evening Scene," by Debois, even more so, in which the pure upper tenors seemed for a while to hang poised in the seventh heavens, as

"The Evening Star, so golden bright,  
Shines o'er the earth with tender light."

(Yet it may be that our memory plays us false in identifying this effect with the wrong piece). The "Drinking Song" by Lux gave room for so many queer and grotesque tricks of vocalism, all executed with such playful ease and certainty, that its repetition was demanded with great eagerness; yet it seemed to us more odd than really humorous. There was more true musical fun and humor in the "Italian Salad," which our German "Orpheus" used to sing sometimes in their club room. This is a singularly happy, and one may say elegant, artistic caricature of all the obvious peculiarities of modern Italian opera. By an ingenious medley of musical terms (*piano, dolce, lento, etc.*), with the commonest ear-catching words and phrases of the librettos (*O Cielo! Io tremo! Alla Vendetta, etc.*), — *Con rabbia, con furia, in tempo di Polacca*), it forms a text which sings and sounds as well as any, and yet is altogether meaningless. The music is an equally ingenious potpourri of all sorts of passages which you can hardly believe were not actually written now by Rossini, now by Donizetti, now, more strikingly, by Verdi; for sometimes, by means of the undertone accompaniment in a portion of the voices, the orchestra also and the whole scene are most palpably suggested. It was all rendered to a charm, the whole Club entering into the humor of it,—especially Dr. LANGMAID, who sang the tenor solo, that runs through much of it, and sang it with



a finer quality of voice, a freer and more telling power of tone, and more artistic truth and finish of expression, than we have ever heard him sing before; though in these last respects he has long excelled. Dr. Langmaid's singing was no less satisfactory in the more serious and noble strain of Schubert's "*Die Allmacht*," which formed an edifying, grand conclusion to the concert.—The Duet (Tenor and Baritone) in Appel's "*Serenade*" was finely sung by Mr. STICKNEY and Mr. DAVID W. LORING.

The piece of most pretention in the programme, in grandeur of theme, and in length, breadth and elaborateness of treatment, is the "*Warder Song*" by Raff, including as it does a Chorus and a brilliant fugued "*Hallelujah*" at the end, besides a telling baritone solo to which Mr. J. F. WINCH did full justice. The work has some fine passages and is full of characteristic and ingenious effects, yet we must confess we found it heavy and fatiguing as a whole, although it had been judiciously reduced in length.

The whirling Dervish Chorus,—a little thing, but showing the imaginative creative genius of Beethoven as unmistakably as greater things—was never sung so perfectly in Boston; and the accompaniment was well sustained on the pianoforte with a firm, unflagging hand by Mr. TUCKER; of course an orchestra would have made the impression more vivid and complete. "*Adelaide*" was sung (in English), with fine voice, and in an expressive, tasteful manner worthy of the immortal love song, by Mr. W. J. WINCH.

The repetition on Friday evening was equally successful, and distinguished by a presentation, without speeches or parade, which we find thus reported in the *Advertiser*:

Upon the stage of the Music Hall, during the concert of the Apollo club last evening, was to be seen a very beautiful bronze statuette of the Apollo Belvidere. This work—a Barbedienne and an exquisite specimen of its kind—was obtained through Messrs. Bigelow, Kennard & Co., expressly for the active members of the Apollo club, who last night presented it to their conductor, Mr. Lang. The gift was certainly an appropriate expression of the feeling of admiration and regard cherished by the corps for the accomplished artist under whose guidance they have won so many artistic triumphs.

THE FOSTER CLUB, an amateur choir of mixed voices to the number of forty or more, has just completed its eighth season. Its peculiar mission, and a commendable one for at least one choral society among the many, seems to be the study of new works, which are performed in several concerts every season, with pianoforte accompaniment, in halls of moderate size, before audiences of invited friends. There is a modest air of privacy about it; the programmes do not give the names of the solo singers, nor even of the accomplished conductor, Mr. GEORGE E. WHITING, who presides with marked ability at the piano, and who has composed for the use of the Club some quite elaborate and interesting works, with graphic and ornate accompaniments.

Three concerts have been given during the past season, of which the second was devoted to Gade's "*Kalanus*," a dramatic poem relating to Alexander in India, and in which choruses of Greeks and Indians are strikingly contrasted; it was sung here for the first time, and we regret that we had not the opportunity to hear it. On Thursday evening, May 25, two Cantatas, which we understand the Foster Club has given once before, but new to us, were sung in Mechanics Hall. The first, by Mr. Whiting, is called "*Dream Pictures*." A poem of eight six-line stanzas, of much beauty, describes the flitting smiles and shadows, and the shifting pictures of a sleeping maiden's dream; she "wanders alone 'mid fragrant bowers;" the scene is changed to a brilliant ball; then the Vesper bell and a religious ecstasy; then the sweet guitar "mid orange groves and citron trees;" then the battle-field, and as she is filled with terror for the fate of her hero lover,

she wakes, to find it fortunately all a dream. Here are themes for a fine series of contrasted musical effects, and Mr. Whiting seems to have used them to advantage, although we thought the strong wings of his inspiration rather drooped toward the end. It is mostly chorus, with some graceful solos for Soprano and Alto (Miss Ita Welsh), which were well sung. The composition is melodious, sometimes in a delicate vein which recalls Schumann's "*Paradise and the Peri*," the choruses well woven, and the fluent, highly figurative accompaniment is pleasingly descriptive.

The second Cantata was much longer.—Mr. John Francis Barnett's setting of the weird "*Ancient Mariner*," by Coleridge, entire. The work has made its mark in England. If not to be measured with similar works by Mendelssohn, Schumann, or Gade, it shows a culture imbued with these influences, well trained musicianship and mastery of form, a refined poetic sense, and frequent marks of fresh invention. Indeed the spirit, the strange fascination of the modern antique ballad are well reproduced in music, bating here and there some level and comparatively commonplace passages. Most of the choruses are effective and very graphic; some are truly pathetic and full of beauty; one of them, in light, fairy Scherzo style, happily expresses the lines:

About, about, in reel and route,  
The death-fires danced at night;  
The water, like a witch's oils,  
Burnt green, and blue, and white.

Another gives a vivid picture of:

The upper air burst into life!  
And a hundred fire-flags sheen,  
To and fro they were hurried about!  
And to and fro, and in and out,  
The wan stars danced between.

And there is exquisite beauty in the Soprano solo with female chorus, to the words: "This seraph band, each waved his hand," etc.

The choruses were sung with life, precision and fine light and shade, and so were the solos. The fresh, clear, brilliant, true soprano of Miss Lillian E. Norton,—a voice and talent full of promise—made a rare sensation. Miss Ita Welsh, Mr. Allen A. Brown, and Mr. David W. Loring completed the quartet of soloists, and sang their parts like artists. Mr. Whiting played the exacting accompaniments with masterly ease and grace, while he conducted the entire performance.

WE were sorry not to be able to avail ourselves of the invitation of the ladies composing the new "*CECILIA QUARTETTE*"—Miss ANNIE WHINNERY, Mrs. J. W. WESTON, Mrs. J. H. LONG and Mrs. H. E. SAWYER,—who, with the assistance of Mr. R. J. LANG, gave a reception to their friends at the Deacon House on Wednesday evening, May 31. We hear their singing warmly praised. The *Globe* says:

This quartette, which has recently been formed in Boston, must at once take a high position, in our musical circles. Mrs. Long, after a retirement of several years, will bring back to the concert room the style and grace of an accomplished artiste, which always charmed her many friends. Mrs. Weston, with her rich voice, her culture and experience, is always a great attraction. Mrs. Sawyer has achieved great success in the concert room and oratorio, and certainly is not surpassed as a contralto by any among us, while Miss Whinnery, though not long a resident here, has already established herself in favor by her fine, pure soprano voice and her cultivated taste. A quartette of ladies is a new feature in our musical world, and is likely to attract considerable interest from this fact, while the acknowledged talent and culture of the artistes who compose it will insure the favor of the public.

MISS ANNIE LOUISE CARY, laden with laurels from St. Petersburg, had come home for brief vacation; Miss CLARA LOUISE KELLOGG, in the bloom of renewed youth and in better voice than ever, was hovering not far off; our old friend BRIGNOLI, like one risen from the dead, was ready for the vocal fray again; a new pianist, who had been praised among the foremost in Berlin, Mr. WILLIAM H. SHERWOOD, had returned to his native America with his pianist Boston bride; and Mr. LISTEMANN, with his Boston Philharmonic Club, had come in sight again after long concert wanderings in the West; and of course the warder of the Music Hall observatory, most watchful of star-gazers under this portion of the musical firmament, was quick to note the fortu-

nate conjunction and seize time by the forelock. Hence the announcement of a Grand Concert and Matinée for Friday evening, June 2, and Saturday afternoon, June 3. On both occasions the Music Hall was well filled. Each and all were successful, encores were plentiful, everybody had his money's worth, and Peck was smiling.

The two ladies were welcomed with great warmth, especially the last comer back, Miss Cary. They sang some of their more hacknied operatic pieces, such as served to show that their tuneful organs, and their facile, fluent execution, and their style and all their vocal arts were still in perfect preservation, and even better than before,—and a few sentimental ballads. Miss Kellogg's selections were: "Ah, fors e lui" from the *Traviata*, the Mad Scene from *Lucia*, two duets with Brignoli (Arditi's "Una Notte a Venezia," and "Parigi, o cara" from the *Traviata*), Sullivan's "Let me dream again," etc. Miss Cary gave: "Pietà, pietà" from *Le Prophète*, Mignon's Romanza ("Know'st thou the land") by A. Thomas, and for ballads, Sullivan's "Looking back," Marston's "Tender and true;" and each sang other ballads when recalled. It is needless to tell with what consummate art the favorite Soprano and Contralto both sang; we had them at their best, and the applause was without stint.—Sig. Brignoli, only a few weeks since prostrate with a very serious illness, looked a little pale and nervous, but his voice, well husbanded, showed much of its old power and nearly all of its old sweetness; and with his sound Italian method and sensitive expression he sang so as to be heartily applauded: "M'appari" from *Martha*; Balfe's "Come into the garden, Maud," in not very bad English; "In terra ci dividero," by Mercadante; Hattton's "Good Bye, Sweetheart," besides the Duos with Miss Kellogg.

Mr. Sherwood made a decided mark at once; first in Schubert's "*Wanderer*" Fantaisie, op. 15, as arranged by Liszt, very effectively, for two pianos, his wife (formerly Miss Mary N. Fay) playing the second. In this he showed a remarkably lifesome and elastic touch; strong, clear, brilliant, and yet sensitive, refined to all the subtle delicacies and nuances of expression. His technique is of the finest we have heard in any of less note than the Rubinstein and Buelows; and there is a certain winning individuality about his play and his interpretation, which we know not how to describe. Clearly he is in earnest; and he showed it not only in the rendering of this piece and the Liszt transcription of the great Bach Organ Fantaisie and Fugue in G-minor; but also in his smaller pieces, which included a Concert Etude (*Walderauschen*) by Liszt; a clever Capriccio of his own; a Novelette in E major, No. 7 of Op. 25, by Chopin; and a very difficult and brilliant Octave Study, in E flat, by his master Kulak.

Each concert was opened and closed by the Philharmonic Club, who played with beautiful precision and expression the Allegro and Allegretto Scherzando of Beethoven's Quartet in C minor, from op. 18; the Finale from a Quintet in C by Svendsen, op. 5; the ever welcome Allegro and wonderful Adagio from Mendelssohn's B-flat Quintet, and the Presto Finale from the Beethoven Quintet in C. All very well, and admirably played, could we have only heard it in a smaller room; but in that vast Music Hall, too tantalizing and absurd!—There were instrumental solos also. Mr. LISTEMANN played the "*Devil's Sonata*," by Tartini, in his masterly and faultless manner, bringing out all the beauty and the nervous accent and the quaintness of the old Italian violin school; also a Hungarian Fantasia by Ernst; Mr. BELZ made his French Horn sing Schubert's "*Am Meer*" and a Song without Words by Mendelssohn; and Mr. HARTDEGEN did full justice to a Concerto for the violoncello by Servais.

### Handel and Haydn Society.

The annual meeting of the Handel and Haydn Society was held May 29th. C. C. Perkins, the president, occupied the chair, and, in the absence of Parker Browne, M. Grant Daniell was chosen temporary secretary. The librarian reported that there had been added to the library during the year 100 pianoforte chorus scores of the "*Messiah*," and some orchestral music. He also presented a tabulated list of the works performed by the society from December 25, 1815, to April 16, 1876.

The treasurer, Mr. George W. Palmer, reported that the receipts for the year had been \$19,261.00. Included among the items were the following: From the "*Messiah*," \$3629.56; from the "*Creation*," \$3030.25; from the Passion music, \$1244.50;

portion of the Titens concert, \$1124.57; from Joshua, \$1674.50. The general expenses, including the rent of the hall, etc., were \$3073.04, and the expenses of the concerts have used up the remainder of the receipts, leaving a balance of \$54.22 in the treasury. The indebtedness has been reduced, however, from \$2750 to \$2000.

Mr. Palmer, who is also chairman of the examining committee, reported that 172 candidates for membership had been examined, of which number 80 had been received and 92 rejected. Of those received 25 were sopranos, 26 altos, 10 tenors and 19 basses.

The president made a brief address in the nature of a report. He suggested that it would be a good plan to have a library room, where the music could be kept, and of sufficient size to be a pleasant place of resort for the members; and that a double quartet of the best singers in the society should be selected to examine music and report upon its merits to the society. He reported that thirty rehearsals had been held, at which the average attendance was 340 persons, and that six concerts had been given, at which the average attendance was 475. He also suggested that a musical festival be held this year, and this suggestion was received with applause. He took the opportunity to present to the society two large folio volumes of the Handel edition of the Messiah, and he urged upon the members the importance of more frequent donations of such a character.

The thanks of the society were extended to him for his gift.

The election of officers was then proceeded with, and resulted as follows: President, C. C. Perkins; vice-president, George H. Chickering; secretary, A. P. Browne; librarian, J. H. Stickney; treasurer, George W. Palmer; directors, J. S. Sawyer, R. Beeching, F. H. Jenks, W. F. Bradbury, M. E. Daniell, A. H. Wilson, G. T. Brown and J. D. Andrews.

Mr. John A. Nowell called the attention of the society to the presence in the meeting of Mr. B. B. Davis of Brookline, who had attended regularly sixty annual meetings. Mr. Davis responded briefly, testifying to the great good he had received from his connection with the society and participation in the noble thoughts and words of the oratorios.

There was a long discussion on the advisability of laying an assessment upon the members of the society to pay off the debt. A motion to make the assessment seven dollars was lost by a vote of 21 to 34, and it was then voted to assess five dollars on each member. A motion to reconsider was lost.

The consideration of the proposed amendment to the constitution was postponed, and the meeting adjourned.—*Advertiser*.

### The Handel and Haydn Society.

The following is a list of the works performed from December 25, 1815, to April 16, 1876, prepared by the Librarian of the Society for presentation at the annual meeting, May 29, 1876:—

NAME.	COMPOSER.	FIRST TIME.	NO.	LAST TIME.
Miscellaneous.	—	Dec. 25, 1815	180	May 9, 1874
Messiah.....Handel		Dec. 25, 1815	65	Dec. 25, 1875
Creation.....Haydn		Feb. 16, 1819	89	Dec. 26, 1875
Dettingen Te Deum.....Handel		Apr. 1, —	3	Mar. 1, 1862
The Intercession.....M. P. King		Jan. 25, 1825	1	—
Mass B-flat.....Haydn		Jan. 25, 1829	5	Feb. 2, 1834
Mass C-flat.....Mozart		Apr. 11, —	1	—
Mass.....Bühler		Dec. 13, —	2	Feb. 27, 1831
Mount of Olives, (Eugeni).....Beethoven		Dec. 22, 1833	6	Feb. 27, 1859
David.....S. Neukomm		Feb. 28, 1836	57	Apr. 10, 1859
Remission of Sin.....C. E. Horn		Oct. 2, —	1	—
Hymn of the Night.....S. Neukomm		Oct. 1, 1837	2	Apr. 23, 1843
Mount Sinai.....S. Neukomm		Oct. 4, 1840	7	Aug. 21, 1841
The Last Judgment.....L. Spohr		Feb. 20, 1842	8	Feb. 17, 1844
Saint Paul.....Mendelssohn		Jan. 22, 1843	9	Dec. 27, 1874
Transfiguration.....Romberg		Apr. 23, —	5	Dec. 15, 1844
Stabat Mater.....Rossini		Feb. 26, —	20	Apr. 12, 1876
Samson.....Handel		Jan. 26, 1845	32	May 5, 1868
Moses in Egypt.....Rossini		Dec. 21, —	45	Feb. 29, 1868
Judas Maccabaeus.....Handel		Dec. 15, 1847	15	May 5, 1874
Elijah.....Mendelssohn		Feb. 13, 1848	40	Nov. 8, 1875
The Martyrs.....Donizetti		Dec. 16, 1849	7	Jan. 27, 1850
The Ninth Symphony.....Beethoven		Apr. 2, 1853	5	May 6, 1874
Solomon.....Handel		Nov. 18, 1855	3	Dec. 9, 1855
Requiem Mass.....Mozart		Jan. 18, 1857	2	Feb. 29, 1857
Eli.....M. Costa		Feb. 15, —	4	Nov. 27, 1864
Hymn of Praise.....Mendelssohn		Apr. 10, 1858	12	Apr. 12, 1876
Israel in Egypt.....Handel		Feb. 13, 1859	4	Jun. 24, 1872
Ode on St. Cecilia's Day.....Handel		Nov. 28, 1863	2	Dec. 4, 1863

Festival Overture.....O. Nicolai	May 23, 1865	—	May 9, 1871
Psalm XLII.....Mendelssohn	May 13, 1866	1	—
Jephtha.....Handel	Feb. 17, 1867	1	—
Psalm XCV.....Mendelssohn	May 5, 1868	1	—
Naaman.....M. Costa	Feb. 27, 1869	2	Dec. 26, 1869
The Woman of Samaria.....W. S. Bennett	May 13, 1871	1	—
Hear my Prayer.....Mendelssohn	May 7, 1874	2	Feb. 6, 1875
Christus.....Mendelssohn	May 7, —	1	—
Psalm XLVI.....D. Buck	May 7, —	2	Feb. 6, 1875
The Passion Music St. Matthew.....Bach	May 8, —	2	Apr. 9, 1876
St. Peter.....J. K. Paine	May 9, —	1	—
The Seasons.....Havlin	Apr. 28, 1875	1	—
Joshua.....Handel	Apr. 16, 1876	1	—

This enumeration does not include performances where only a portion of an oratorio was performed. Previous to the production in a complete form of *The Messiah* and *The Creation*, and *The Passion Music*, parts of each work had been sung. The first part of *Elijah* was also given at one of the concerts during the Beethoven Festival, in New York, June 1870. The Miscellaneous Concerts include the above performances, but do not include those in which the society formed a part only of the choir. Such, for instance, as the concert of the two Jubilees in Boston—excepting that at which *Israel in Egypt* was given—and the concert of the Beethoven Festival in New York. It appears from the table that the society has brought out during its sixty-one seasons forty-one important choral works, of which there were few that had previously been sung in Boston or even in the United States. The following table shows the number of performances given each year from December 25, 1815, up to April 16, 1876:—

YEAR.	NO.	YEAR.	NO.	YEAR.	NO.
1815.....	1	1836.....	16	1856.....	6
1816.....	2	1837.....	15	1857.....	11
1817.....	5	1838.....	11	1858.....	9
1818.....	9	1839.....	17	1859.....	7
1819.....	6	1840.....	19	1860.....	1
1820.....	6	1841.....	16	1861.....	5
1821.....	8	1842.....	15	1862.....	5
1822.....	8	1843.....	18	1863.....	5
1823.....	5	1844.....	18	1864.....	6
1824.....	6	1845.....	20	1865.....	13
1825.....	4	1846.....	23	1866.....	4
1826.....	5	1847.....	14	1867.....	8
1827.....	4	1848.....	19	1868.....	15
1828.....	4	1849.....	10	1869.....	6
1829.....	5	1850.....	8	1870.....	6
1830.....	6	1851.....	11	1871.....	16
1831.....	5	1852.....	9	1872.....	4
1832.....	6	1853.....	12	1873.....	7
1833.....	14	1854.....	14	1874.....	13
1834.....	17	1855.....	11	1875.....	6
1835.....	13	—	—	1876.....	3

The concert given April 16, 1876—on which occasion Handel's *Joshua* was brought out—was the five hundred and ninety-third concert of the society. The concerts were given in the following places:

Stone Chapel, No. 1 to 7, inclusive, Dec. 25, 1815, to April 8, 1817.

First Church and Chauncy-place, No. 8, July 5, 1817.

Boylston Hall, No. 9 to 199, inclusive, March 20, 1818, to Nov. 3, 1839.

Melodeon, No. 20 to 396, inclusive, Dec. 29, 1839, to April 4, 1852.

Music Hall, No. 397 to 593, inclusive, Nov. 29, 1852, to April 16, 1876.

Included in this last interval are a few concerts given in other halls. Besides the two Peace Jubilees and the Beethoven Festival—already referred to—the society took part in the opening ceremonies at the Crystal Palace, New York, 1854, and in a series of concerts in conjunction with Thomas's orchestra, at Steinway Hall, 1873.

**MOZART COMPLETE.**—Messrs. Breitkopf & Härtel, the eminent music publishers of Leipzig have issued a prospectus of an undertaking which can only be described as colossal. This is nothing less than the publication of a uniform edition of the entire works of Mozart, at least one-third of which exist at present only in manuscript. Some idea of the enormous extent of the work may be formed from the fact that the list of compositions given in the prospectus comprises 15 masses, 38 litanies, vespers, offertories and other small sacred pieces, 21 operas, 56 pieces of vocal music (concert airs, etc.), with orchestral accompaniment, 59 songs with piano, and canons, 41 symphonies, 77 orchestral works of other classes, 49 concertos, 49 quintets and quartets, 118 piano-forte pieces with and without accompaniment, and 17 sonatas for organ with instruments—in all 540 works. This is not only more than double the number of pieces contained in the complete edition of Beethoven, published by the same firm some ten years since, but there is a much larger proportion of extensive works; the whole collection will probably fill seventy or eighty volumes! In form it will be similar to the edition just referred to, and to that of Mendelssohn now in the course of publication, and it will be issued at the same very moderate price—about seven cents per sheet.

## Special Notices.

DESCRIPTIVE LIST OF THE  
**LATEST MUSIC,**  
Published by Oliver Ditson & Co.

Vocal, with Piano Accompaniment.

If in thy Heart I bear a Part. D. 3. d to g. *Abt. 30*

"For such trusting love as mine,  
Thou wilt not say me nay."

Has the customary elegance of Abt's melodies.  
Letter from Cousin Mary to Cousin Fred. G. *Lecocq. 30*

"Mark this! 'Tis no affair of mine."

A nest little musical French letter, gracefully  
"noted." *New Year's Chimes. C. 3. d to F. Wrighton. 30*

"O the musical, sweet clamor,  
Of the New Year's chimes again."

An occasional "run" imitates the bells, and  
renders it a good imitative song.  
Norah's Message. G. 3. d to E. *Benedict. 35*

"Ah, surely thou wilt not forsake me,  
Nor steal from my life all its light."

Quite pathetic.  
Gentle Zephyr. (Placido Zeffiretto). F. 3. *Glover. 30*

"Dile che sei sospira."  
"Say thou'rt some lover's sighing."

A pleasing English-Italian song, which has the  
merit of being easily sung.  
The Kiss of a Little Child. C. 2. c to D. *Hullah. 30*

"Like the first fresh scent of the violet wild,  
That's kissed by the morning dew."

A charmingly sweet opera song.  
Sing, little Bird. A minor. 4. c to F. *Eichberg. 30*

"Dance, little child, O child,  
While sweet the small birds sing."

Words by Celia Thaxter. A gem of a song, so  
neatly contrived that it reminds one of Robert  
Franz's productions.  
Keeping Step together. March for Reform  
Clubs. Solo and Chorus. A. 2. E to F. *Locke. 30*

"Hurrah! Hurrah! strike ev'ry joyous key!  
Hurrah! Hurrah! the pledge has made us free."

The music makes a perfect vocal march, and is  
therefore quite appropriate for many occasions  
in the grand temperance movement, now in progress.

Instrumental.

Centennial Galop. C. 2. *Solan. 40*

Centennial Waltzes. 3. *Fliege. 75*

Martha Washington Waltzes. 3. *Aronson. 75*

Martha Washington March. *Mack. 50*

Washington's (Old) " G. 2. *40*

Washington's (New) " D. 3. *Aronson. 60*

Horticultural March. A. 2. *Mack. 50*

Machinery " G. 2. *50*

Brazilian (or Dom Pedro) March. C. 2. *Maylath. 40*

Memorial March. C. 2. *Mack. 50*

Agricultural " D. 2. *50*

Centennial " Eb 3. *50*

Centennial Polka. F. 3. *Baumfelder. 40*

Here is a brilliant collection of "centennials,"  
all with very handsome illustrated title pages,  
those with the Centennial Buildings having per-  
haps the best pictures of the kind published.

And the music is all good.  
Menuet. From Lachner. B minor and  
major. 5. *Perabo. 60*

An elegant, crisp, precise piece. A true Minuet.  
Belongs to Perabo's "10 Selections."

Petite Marie. (Little Bride). Lanciers. 3. *Aronson. 40*

Containing the pretty airs of an Opera Bouffe  
of the above title.

Stray Sunbeam. F. 3. *Cloy. 35*

So it seems that stray sunbeams are in the key  
of F. For this is a true sunbeam of a piece, and  
worthy of the author of the "Northern Pearl."

Princess Wunderhold. 4 hands. C. 3. *Biehl. 75*

Also composed for 2 hands, and is a neat and  
taking piece.

**ABBREVIATIONS.**—Degrees of difficulty are marked  
from 1 to 7. The key is denoted by a capital letter, as C,  
Bb, etc. A large Roman letter marks the lowest and the  
highest note if on the staff, small Roman letters if be-  
low or above the staff. Thus: "C. 5. c to E" means  
"Key of C, fifth degree, lowest letter, c on the added  
line below, highest letter, E on the 4th space."



